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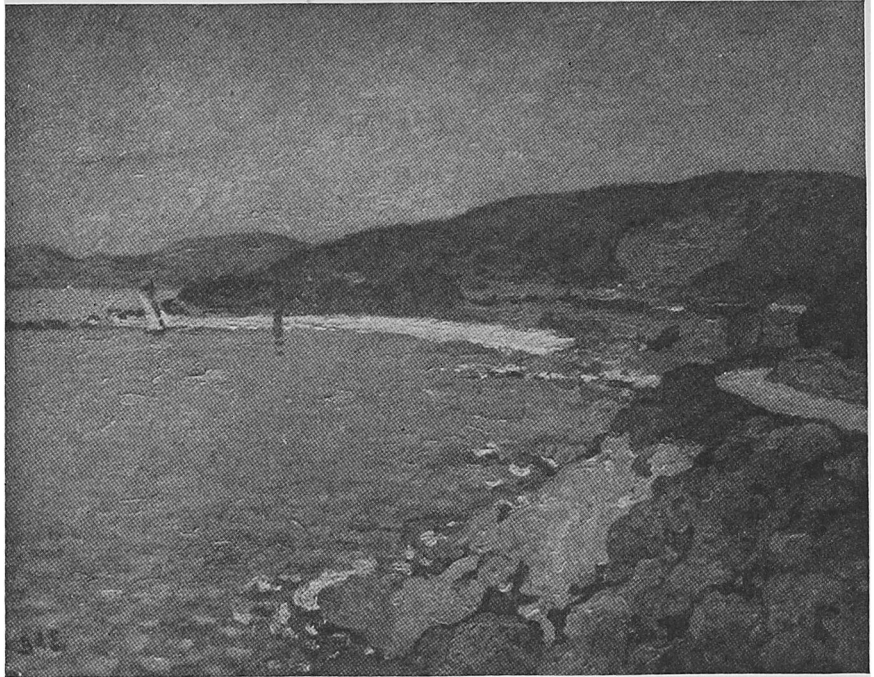


BATEAUX DE PECHE
By Henry Moret

A QUARTET OF THE YOUNGER IMPRESSIONISTS.

The Impressionist school, with its chief exponents, Monet, Renoir, Sisley and Pissarro, has undoubtedly had a great influence during the last forty years, despite the fact that a contrary movement was started some years ago in France by painters not lacking in talent, as Cottet, Menard, Simon, Zuloaga and others, these men trying to render their effects in a much darker tone than that used by the impressionists. On the other hand the Dutch school and its followers and the Scotch school have of late been inundating the market with products of their studios. While some of their men are artists of a high order, they are far from creators, and their movement may be considered rather backwards than forwards. The dullness of the Dutch school, for instance, is mostly apparent in collections where a number of their works are shown together, as in that case the pictures have such a similar look that it is hard to determine by whom each individual painting is made.

It must not be thought that the impressionist movement has subsided. In France, in Germany, in Russia, in Sweden and even in this country almost all the younger men can be said to be under the influence of Manet and his followers. Of course, as is always the case, a great number of these artists have but little talent, and fail as signally in trying to paint clear and brilliant pictures as their elders failed in painting black ones. However, some of the men have shown great ability, and while it would have been too early to state this as a positive fact some years ago, they have now been at work long enough



LA BAIE DE ST. CLAIR
By Georges d'Espagnat

and produced a sufficient number of canvases to enable us to assign them real worth.

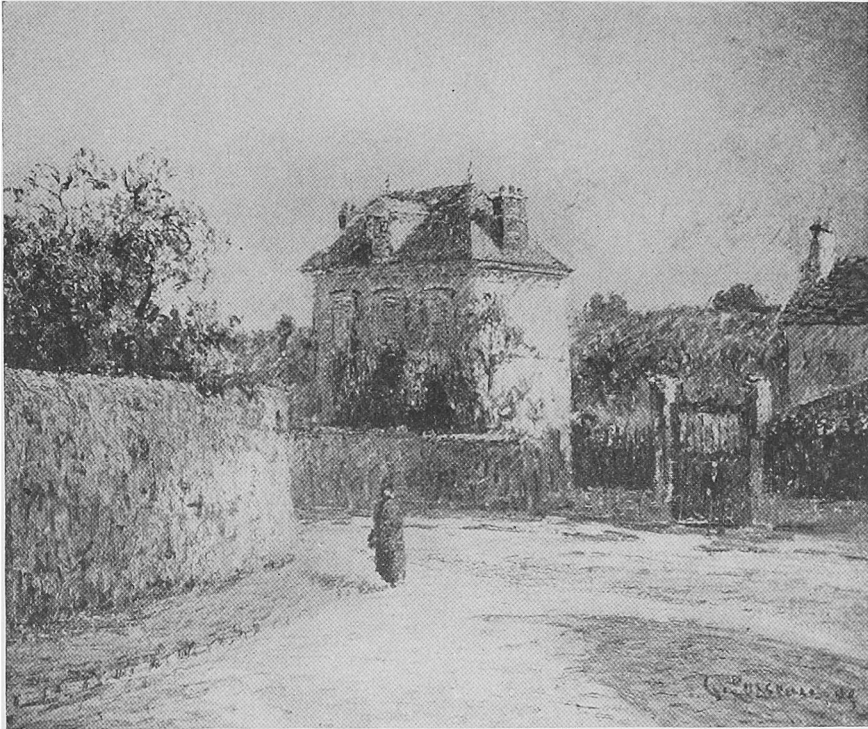
Among the men who have followed the traces of the school of Manet and who might be called, if it is necessary to give them a title, the Neo-Impressionists, four seem to stand out from the others and to have produced pictures, many of which can be considered masterpieces. These four men are: Maufra, Moret, Loiseau and d'Espagnat, examples of whose work are given herewith. The readers of BRUSH AND PENCIL have been made familiar with the art of Manet, Monet, Renoir, Pissarro and others of the impressionistic leaders, and will doubtless welcome a note or two relative to their more talented successors, and the lines of effort they are pursuing.

Impressionism is the special art, or perhaps one had better say the most distinctive contribution to art, of the nineteenth century. And yet, despite the fact that the doctrine and practice of the school have been made the theme for extensive discussion, it is safe enough to affirm that no school of painting to-day is less understood. Thanks perhaps to the extremists or to the less skillful exemplars of *plein air* painting, impressionism is too often regarded as an expression for that which is unusual, odd, eccentric—the personal vagary or license of certain artists in matters of technique. Really, in the hands of its most clever exponents, impressionism is the apogee of realism. It is not

the hobby or whimsicality of a few technicians, but the outcome of strenuous effort directed in strictly scientific channels.

The cult, if cult one may call it, has comparatively few good representatives—Monet, Pissarro, Sisley, Renoir, Caillebotte, Hassam, and a few others such as the quartet of artists above named—but the influence of these men has pervaded the realistic painting of the day, and has made itself felt as a power where one would, perhaps, little suspect its presence. As a movement, therefore, impressionism is interesting and important alike to art student and art lover, and one may here profitably summarize its advocates' aims and ambitions, following closely the careful analyses of D. S. MacColl and W. C. Brownell, as set forth some years ago in *BRUSH AND PENCIL*.

First a word of general review. Aerial mystery, the crepuscular spirit, as it has been called, which had no place in early art—it being thought unfriendly to clear majesty of form—underlies the advances made by the impressionists. England and France during the last century lent the complicity of mood that these particular advances demanded. It was in landscape naturally that the greatest progress was made, but portraits, human scenes, and even monumental decorations took new life when subjected to a new influence. Nature was added



LA PETITE MAISON BOURGEOISE
By Gustave Loiseau

to man (to reverse Bacon's phrase) in a new proportion; legend itself paid the debt and took in its aerial tissue a fresh color to the mind.

No century, it should be noted, has seen a relation so fitful between imagination and the instrument employed by the artist. In none has art been so free; that is, so private, so little a thing of command or even wide consent. The absence of a religion, of an architecture, of a court or a caste of patrons, of a common language, audience, and intention,



LE MATIN, BEG MEIL
By Maxime Maufra

left individual inspiration to its own fires, languors, and eccentricities. A picture was thus an expression of an artist's uncommissioned mood.

The illustrations of contemporary appearances and events that under other circumstances would naturally have been demanded from painters was increasingly diverted to photography. In the competition of fancies and systems of design among artists it was hard indeed for the strong imaginations not working in landscape to be sure of themselves, and to build up, against indifference or distaste, an unattached solitary monument. A Delacroix, a Stevens, a Rodin, a Rossetti, meant an extraordinary triumph of single force against inertia and the discouraging presence of all the past. So, too, with Manet, Monet, and their line of succession.

The landscape-painters even producing the new contemporary art quickly outran the comprehension of the public, as their effort became

more specialized to an individual choice of beauty or moody concentration. No man hired them, even the exhibitions were frequently hostile, and it was with difficulty that Constable, Corot, Rousseau, Millet, earned their wages. There was a danger here that the poet should become a soliloquist or a crank—I am using here, as I shall frequently use throughout this article, MacColl's words.

Exhibitions themselves, necessary as markets for unattached ar-



LES PALMEURS
By Georges d'Espagnat

tists, stamp the century with a peculiarly gross way of taking art. People indulged in the picture-pleasure by indiscriminate debauch, in the annual salon or academy, or the international bazaar; and pictures were painted with the exhibition in view. Denon, Napoleon's director of museums, by his institution of prizes, gave an impulse to the production of huge historical machines, with no particular destination. As the century went on its original men were more and more excluded from or maltreated in the exhibitions, or they shunned them in disgust.

In a word, the times were ripe for the strong, the original men of the century to rebel against the existing régime, and in the face of discouragements, even ridicule, to produce something new. And what, exactly, was the special and final addition made to the instrument of

painting in the nineteenth century? It may be expressed by saying that painting accepted at last the full contents of actual vision as material; that is, all that is given in the colored camera-reflection of the real world.

Thus the efforts of the new men were directed toward making pictures, not approximate resemblances of scenes, but actual scenes; that is, canvases luminous with real light and marked by gradations of shadow of the same value as we see in the world about us. This was a radical step, and potentially one of greatest importance to the art of painting, since it was a step from arbitrarily determined conventions to an actuality never before attained.

At the summit of Italian art, when the sculpturesque modeling, the architectural perspective and foreshortening, the aerial distance of the Florentines and Umbrians, had been taken into painting, the Venetians still maintained in principle for their great foreground compositions the system of a half-tone of local color for the great body of an object, with an admixture of white for the lights and of a warm dark in the shadows. In Veronese this system is applied with magnificent breadth; the spaces of half-tone are kept large and full of color,



L'OISE PONTOISE
By Gustave Loiseau

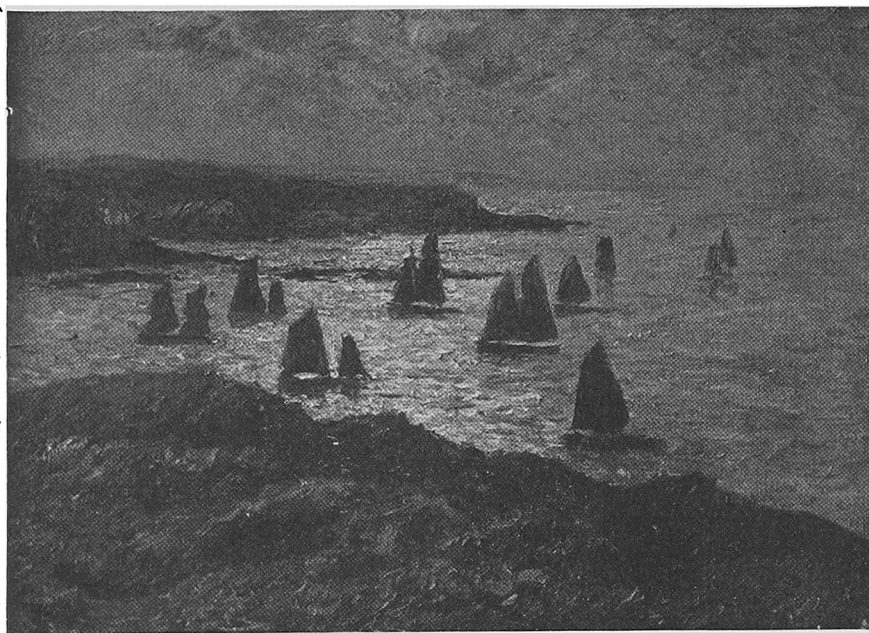


RIVIERE DE CAGNES
By Georges d'Espagnat

the shadows are never black, and the lights are never so bright that the prevailing local color or color of the thing in diffused light is felt throughout. Rubens read the shadows browner, dodged the strong blues, screwed up the light and the half-tone, and did not mind if a brown-shadowed foreground broke off rather sharply from the high aerial blue he substituted for the deeper Venetian tone. Blue was the difficult point for the graver naturalists. Velasquez used it sparingly, and in reduced gray shades. Rembrandt, broadening his shadows, ruled out blue, and wrought in degrees of a warm monochrome, with local reds and yellows.

In the landscape-painting of the seventeenth century the disappearance of the polychrome tableau from the foreground left the artist free to pursue a more natural logic of color, to bring the scene under a unity of lighting, to vary the key of light from cool to warm. Aerial gradations of tone became more delicate, and misty envelope and obscurity, with the sentiments that belong to them, gained a greater place in the art. But these excursions into natural effect remained relative to a gray or brown foundation.

No painter inquired into the color of shadows as persistently as he inquired into color of half-tones and lights, or grasped the principle of the action of light so completely as to conceive of a blue key



PSUSELAN
By Henry Moret



MAREE CASSE. PLAGE DE RIS
By Maxime Maufra

or envelope for a scene instead of a brown. Vermeer comes nearest to such a conception at this point, as Piero della Francesca and Perugino at an earlier day.

In the first part of the nineteenth century the studies of English landscape-painters in natural lighting were accompanied by the researches of science into the laws of light. First Turner and then Delacroix, the typical English and French painters of that time, who



LA BAIE DE DOUARNENEZ
By Henry Moret

had developed their art on traditional lines, received the full force of the new impulse; and the conceptions that so profoundly modified their art have made, modified, or wrecked the work of most of their successors up to the final impotent assault upon the highest pitches of light made by the Pointillists.

Turner, it is interesting to note, was a student of books on light and color, and Delacroix is said to have discovered for himself the laws of simultaneous contrast of colors published by Chevreul in 1838. Two painters in the school of landscape succeeding Delacroix and Corot, namely, Claude Monet and Camille Pissarro, received from Turner in 1870 the impulsion and the clue to the rendering of high and vivid landscape illumination. It is with these men that the word "impressionist" acquired its peculiar significance as an art term.

This new vision that had been growing up among the landscape-painters simplifies as well as complicates the old. For purposes of

analysis it sees the world as a mosaic of patches of color, such and such a hue of such and such a tone of such and such a shape. The old vision had beaten out three separate acts—the determination of the edges and limits of things, the shading and modeling of the spaces in between with black and white, and the tinting of these spaces with their local color. The new analysis looked first for color, and for a different color in each patch of shade or light. The old painting followed the old vision by its three processes of drawing the contours, modeling the chiaroscuro in dead color, and finally coloring this black-and-white preparation. The analysis left the contours to be determined by the junction, more or less fused, of the color patches, instead of rigidly defining them as they are known to be defined when seen near at hand or felt.

Painting thus tended to follow this new vision by substituting one process for three—the painter, viewing his scene, matched the hue and tone at once of each patch and made a patch on the canvas of the corresponding shape, ceasing to think in lines except as the boundaries by which these patches limit one another.

Monet is commonly regarded as the great apostle of impressionism, but it was Manet who paved the way for its theories and practices. Manet's great distinction is to have discovered that the sense of reality is achieved with a thousand-fold greater intensity by getting as near as possible to the *actual* rather than resting content with the *relative* value of every detail, as in the case of the earlier painters. Monet first came under the influence of Boudin, and later, with his friend Pissarro, under that of Turner in London, in 1870. He was impressed with the English artist's painting of snow, with his discrimination of color in lights and shadows, and with the daring of his flame-colored sunrises and sunsets. As Manet discovered that the sense of actuality was acquired by painting things as nearly as possible in the true values in which we commonly see them about us, so Monet discovered that light is the most important factor in the painting of out of doors. Thus in Monet's work each part, sunlight and shadow, is truer than ever before was painted, and he thus succeeds in giving an impression of actuality much greater than his predecessors had succeeded in acquiring. Monet is so settled in his own way, so superbly successful within his own limits, that Mr. Brownell thinks it is time wasted to quarrel with the convention-steeped Philistine, who refuses to comprehend even his point of view, who judges the pictures he sees by the pictures he has seen. Monet has not only discovered a new way of looking at nature, but he has justified it in a thousand particulars.

Concentrated as his attention has been upon the effects of light and atmosphere, he has reproduced an infinity of nature's moods that are charming in proportion to their transitoriness, and whose fleeting beauties he has caught and permanently fixed. Rousseau made the most careful studies and then combined them in his studio. Courbet made his sketch more or less perfect face to face with his subject, and elaborated it afterward away from it. Corot painted his picture from nature, but put the Corot into it in his studio. Monet's practice is

in comparison drastically thorough. After thirty minutes, he says, the light changes; he must stop and return the next day at the same hour. The result is immensely real, and in Monet's hands immensely varied. One may say as much, having regard to their different degrees of success, of Pissarro, who influenced him, and of Caillebotte, Renoir, Sisley, and the rest of the impressionists who followed him. These men are all interesting in their several ways as are d'Espagnat, Loiseau, Maufra, and Moret, illustrations of whose work are here supplied.

It is not the purpose of this article to set forth further in detail the theories and practices of the impressionists—that would mainly be of interest to the professional painter. This brief survey of men and methods will suffice to indicate the place of the quartet here considered have in the impressionistic movement, and the ideals for which they, in common with their confreres are struggling. A few biographical data, however, will be acceptable.

Georges d'Espagnat was born at Méln (Seine and Marne) in 1870. He came to Paris in 1888, painted in the Louvre after the antique, and then traveled in Italy, where he became imbued with the Venetian paintings. On his return to France he painted several canvases of the Romantic school, some of which he exhibited in the exposition of the Independents. After his exhibition in the Barc de Boutteville galleries in 1895, he turned to a more modern manner of painting. He has also done some wood engraving, lithographs, drypoints, etc. He has traveled a great deal in Italy, Belgium, Holland, England, Germany and Switzerland, and has painted children, landscapes, marines and still-life. Several of his works have been purchased by the French government notably a painting of flowers of large size at the late Salon d'Automne.

Gutave Loiseau was born in Paris September 3, 1865. He exhibited in the Champ de Mars in 1895, in which year he turned to impressionism, and is yet a comparatively unknown artist.

Maxime Maufra was born at Nantes, France, May 17, 1861. He exhibited for the first time in 1886 in the Salon des Champs Elysées, and continued exhibiting there until 1890, since which he has exhibited in the Champ de Mars. He held his first individual exposition in 1894 in the Barc de Boutteville galleries, and afterwards exhibited in the Durand-Ruel galleries, Paris and New York. He has traveled and painted a great deal in Scotland, England, Holland and Belgium—especially many Brittany and Normandy marines and landscapes. He was made Chevalier of the Legion of Honor in 1907. The French government has purchased several of his paintings during the last ten years. He is now at work on a decorative panel for the new Luxembourg.

Henri Moret was born at Cherbourg, France, December 12, 1856. He worked for two years at the Ecole des Beaux Arts, and exhibited in the Champs Elysées from 1880 to 1886. He paints landscapes and marines on the French coast, notably Normandy and Brittany—also Holland. The French government owns some of his works in the Luxembourg and other museums.

Impressionism as a school seems destined to have a slender following, in point of numbers. Like many a creed in other fields of interest, its function would seem to be that of a leaven among other schools. We may not be enthusiastic over the work of Monet and his followers, but we should at least be just in admitting the value of their contribution to pictorial art. Had it not been for the work of these men, the best painting of the present day would not be what it is.



LA NEIGE A PUY'S PRES DE DIEPPE
By Gustave Loiseau

A word as to the future. Whatever the painting of the future is to be, Mr. Brownell says, it is certainly not to be the painting of Monet, or, we may add, of any of his successors. For the present no doubt Monet is the last word in painting. He has plainly worked a revolution in his art. He has taken it out of the vicious circle of conformity to, departure from, and return to abstractions and the so-called ideal. No one hereafter who attempts the representation of nature—and for as far ahead as we can see with any confidence, the representation of nature, the pantheistic ideal if one chooses, will increasingly intrench itself as the painter's true aim—no one who seriously attempts to realize this aim of now universal appeal will be able to dispense with Monet's aid. He must perforce follow the lines laid down for him by this astonishing naturalist. Henceforth, the basis of things is bound

to be solid, and not superficial, real, and not fantastic. But for the superstructure thus to be erected on the sound basis of just values and true impressions, it is justifiably easy to predict that a greater interest and a more real dignity must obtain than any preoccupation with such a basis of technic as Monet's can possibly have.

HENRY G. STEPHENS.



LE POUT DU PECG
By Maxime Maufra

LANDSCAPE PAINTING PAST AND PRESENT.

Classic art pays comparatively little attention to landscape. In medieval times it still serves chiefly as a background to figure painting, and it is only in modern art that the artist has devoted his skill to Nature for her own sake. This late development of landscape painting is due in part to the technical difficulties involved in portraying extensive out-of-doors scenes. Until the principles of linear perspective were investigated and established by the scientists of the renaissance, no plausible representation of nature was possible, but ever since, science and careful observation have furnished new and valuable aid to the art of representing light, shade and texture.

But the chief and fundamental reason why this branch of painting